

CHARLIE BYRD

JAZZ 'N' SAMBA FOR GUITAR

THE MUSIC OF ANTONIO CARLOS JOBIM

NEW ENLARGED EDITION



TRO

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CARLOS JOBIM

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INTERPRETATION OF THE BOSSA NOVA

The bossa nova should almost play itself. There is no feeling of "push" as in a jazz piece. Just ride along easily with everything rather understated -- much more subtle than, say, the mambo or cha-cha-cha.

The melody must be given prime consideration. Not only must the melody be played louder than its surrounding notes, but it must also be phrased with a certain amount of freedom. Much of the beauty and excitement of the bossa nova lies in the contrast between the melody, phrased rather freely, and the rhythm section which is rather tight sounding and very even. This is well illustrated by the music of Villa-Lobos. This greatest of Brazilian composers wrote many highly rhythmic pieces for the guitar, but did not hesitate to employ ritards, rallentandos, accelerandos and other breaks in tempo in order to enhance the melody.

HOW TO PRACTICE THESE ARRANGEMENTS

Some of the arrangements in this folio will be a challenge for the average player. I would like to suggest a method of practice that may be helpful. Use a metronome or other method of keeping a slow, steady tempo. Keep the eighth note in mind as the basic rhythmic unit, not the quarter note. Practice very slowly until you have the co-ordination of the various parts under the hand as well as in your ear. Only then should you attempt to bring the piece up to proper tempo.

PLAYING RHYTHM GUITAR IN THE BOSSA NOVA

I think a few words might be appropriate here on the subject of playing rhythm guitar in the bossa nova. For example, when backing up a vocalist or soloist:

Just adding even eighth notes to the rhythm section is a help:

etc.



Editor's note: In the bossa nova, and other Latin American music as well, the eighth note is interpreted as it is in classical music, that is, exactly evenly.

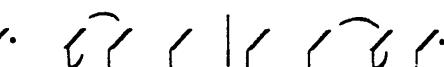
Note the difference between this and the jazz interpretation which makes eighth notes sound more like  or 

To the basic eighth note pattern may be added bass notes. These may be half notes:



or dotted quarters followed by eighth notes:



The underlying accentuation of the bossa nova is derived from the old Spanish rhythm:  In the most typical bossa nova beat, this rhythm is combined with its mirror image: 

Editor's note: Except for the 1st quarter note of the 2nd bar, this corresponds exactly to the clave beat as used in the bossa nova. Anyone interested in the construction of Latin music should realize that the clave beat is its whole foundation: rhythmic, melodic and harmonic.

Compare the traditional clave beat (used in the cha-cha-cha, bolero, beguine, etc.) with the bossa nova clave.

Traditional clave



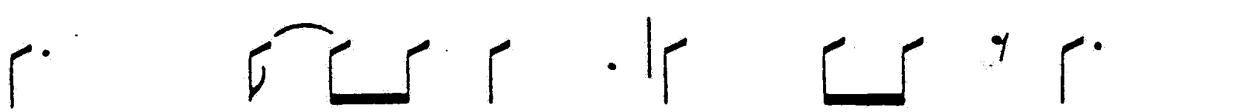
Bossa nova clave



Notice especially the subtle shift in accent in the second bar.

Although it is impossible to give exact rules for rhythm playing, a hint may be in order here. If the drummer is playing even eighth notes, the guitarist should play with a great deal of freedom. But if the drummer is accenting, the guitarist should try to avoid conflicting too much with these accents. That is, he must play "in clave." A comparison between the rhythmic figures on page 4 and the bossa nova clave beat will show you what this means.

SOME TYPICAL BOSSA NOVA RHYTHM PATTERNS

- 1) 
- 2) 
- 3) 
- 4) 

IMPORTANT

The chord diagrams which are found with each arrangement are meant as an aid to players whose sight reading is not all it should be. They should not be used for the rhythm guitar part.

DESAFINADO

(Slightly Out Of Tune)

English Lyric by
JON HENDRICKS and
JESSIE CAVANAUGH

Original text by
NEWTON MENDONCA
Music by
ANTONIO CARLOS JOBIM

Bossa nova tempo

The musical score consists of six staves of music for a solo instrument, likely a guitar or piano, in a bossa nova tempo. The score is divided into sections by Roman numerals (I, IV, V, VI) and II. Each section includes a specific chord and a duration (e.g., 3fr., 4fr., 5fr., 6fr., 8fr., 4fr., 5fr., 6fr., 8fr., 4fr., 4fr.). The chords are labeled with their names and inversions (e.g., Gm, Cdim, C7b9, A7b5, Dmaj7, D7b9, G7b9, Bbm, F#7). The score also includes dynamic markings (e.g., mf, pp) and performance instructions (e.g., '3fr.', '4fr.', '5fr.', '6fr.', '8fr.', '4fr.', '5fr.', '6fr.', '8fr.', '4fr.', '4fr.', 'pp').

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Sheet music for a guitar solo, featuring six staves of musical notation with corresponding tablatures and chord diagrams. The music is in 4/4 time and includes the following sections:

- Staff 1: Measures 1-5, ending with a fermata.
- Staff 2: Measures 6-10, ending with a fermata.
- Staff 3: Measures 11-15, with chords D7+ (6fr.), D9 (10fr.), Gm11 (8fr.), F (5fr.), and G7 (3fr.).
- Staff 4: Measures 16-20, ending with a fermata.
- Staff 5: Measures 21-25, ending with a fermata.
- Staff 6: Measures 26-30, ending with a fermata.
- Staff 7: Measures 31-35, ending with a fermata.
- Staff 8: Measures 36-40, ending with a fermata.
- Staff 9: Measures 41-45, ending with a fermata.
- Staff 10: Measures 46-50, ending with a fermata.
- Staff 11: Measures 51-55, ending with a fermata.
- Staff 12: Measures 56-60, ending with a fermata.
- Staff 13: Measures 61-65, ending with a fermata.
- Staff 14: Measures 66-70, ending with a fermata.
- Staff 15: Measures 71-75, ending with a fermata.
- Staff 16: Measures 76-80, ending with a fermata.
- Staff 17: Measures 81-85, ending with a fermata.
- Staff 18: Measures 86-90, ending with a fermata.
- Staff 19: Measures 91-95, ending with a fermata.
- Staff 20: Measures 96-100, ending with a fermata.

Chords and tablatures are provided for each staff, and specific fingerings are indicated with numbers (e.g., 6fr., 10fr., 8fr., 5fr., 3fr.). The music concludes with a "Vamp and fade" instruction.

JAZZ 'N' SAMBA

(Sò Danço Samba)

from the film "COPACABANA PALACE"

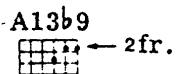
English Lyric by
NORMAN GIMBEL

Tune lowest string to D.

Em7



A13b9



2fr.

Em7

Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES

Em7 (Abass)

D6

E9

Em7 (Abass)

D6

Bm7

E7

A7

D6

G7

Em7 (Abass)

D6

G7

(Fingering as before)

Em7 (Abass)

D6

(D6) 4fr. E9 7fr. 7fr.

Em7 8fr. Dmaj7 2fr. G7 3fr.

Dmaj7 2fr. G7 5fr. E9 7fr.

Em7 7fr. Open D6
(Same fingering till end)

Am7 D7 G6

Bm7 E7 A7

D6 G7 E9 3 3

Em7 (Abass) D6

IT WAS NIGHT

(Foi A Noite)

Samba-Cancao

English Lyric by
GENE LEES

Original Text and Music by
ANTONIO CARLOS JOBIM and
NEWTON MENDONCA

The musical score consists of five staves of music. Staff 1 (top) starts with G7, followed by C, Am, Dm (b5), G7, and C. Staff 2 (second from top) starts with Bm7b5, followed by E7, Am, G7, E7b9, and Am. Staff 3 (third from top) starts with Dm(b5), followed by G7, C, Dm (+5), G7, and C7. Staff 4 (fourth from top) starts with F, followed by Fm, C, and a series of eighth-note patterns. Staff 5 (bottom) starts with Am, followed by Dm, G7, and C. Each staff includes a guitar chord diagram and specific fingerings (e.g., 3fr., 8fr., sfr.) indicated by arrows.

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This image shows a multi-page musical score for a band, consisting of six staves of music. The score includes parts for guitar, bass, drums, and other instruments. The music is written in a standard musical notation style with measures, rests, and dynamic markings. Chords are indicated above the staves, and specific fingerings are marked with 'fr.' and numbers (e.g., 1fr., 3fr., 5fr., 6fr., 8fr., 10fr.). The score is divided into sections by measures and includes various musical techniques such as slurs, grace notes, and dynamic markings like 'v' and 'A7'.

DON'T EVER GO AWAY

(Por Causa De Você)

Samba-Cancao

English lyric by RAY GILBERT

Original text by DOLORES DURAN
Music by ANTONIO CARLOS JOBIM

Dm7 ←5 G7 ←3 C
 fr. fr.

Am7 Dm7(b5) G7 C G7

Bm7b5 E7 Am G7 E7b9 Am

Dm(b5) G7 C Dm(+5) G7 3 Edim7
 ←8fr. ←1b2d4 ←2b2d4

F ←8fr. Barre V Fm Barre I C Am

Dm7 G7 Fm C

VEM VIVER Á MEU LADO

Samba-canção

Original Text and Music by
ANTONIO CARLOS JOBIM and
ALCIDES FERNANDES

Music score for 'VEM VIVER Á MEU LADO' featuring vocal and guitar parts. The score is in 4/4 time and includes lyrics in Portuguese. The vocal part is on a treble clef staff, and the guitar part is on a staff with a bass clef. Chords are indicated above the staff, and fingerings are shown for the guitar parts. The score consists of eight staves of music.

15

Em

Am9 ← 7fr.

Em7 ← 3 fr.

A7

Guitar tablature for a blues progression. The chords are D9, D7, Am, Bb6, and G7. The tab shows a 12-bar blues pattern with specific fingerings and strumming instructions (5fr. and 3fr.) for the D9 and D7 chords, and a 3-bar hold for the Am chord. The Bb6 chord is shown with a 0 on the 6th string. The G7 chord is shown with a 3fr. instruction.

(Fingering as before)

A musical score for piano in D minor (Dm). The score features a treble clef staff with a dynamic of forte (f) and a tempo of 120 BPM. The melody is composed of eighth and sixteenth note patterns. Specific measures are grouped by brackets and labeled with '3' and 'Bb'. The score concludes with a G7 chord.

A musical score for a C major 7th chord progression. The score consists of two staves. The top staff is for a treble clef instrument and the bottom staff is for a bass clef instrument. The progression starts with a C major chord (C, E, G) for four measures. This is followed by a G7 chord (G, B, D, F#) for one measure. Then an A7 chord (A, C, E, G) is shown with a bass note B, followed by a Dm chord (D, F#, A) with a bass note B. The next measure shows a G7 chord with a bass note B. The final measure shows a C major 7th chord (C, E, G, B) with a bass note B. The bass line is indicated by a continuous line with vertical stems pointing down, and the bass notes are highlighted with thicker vertical stems.

O QUE E QUE VAI SER DE MIM

Samba

Original Text and Music by
ANTONIO CARLOS JOBIM

The sheet music consists of six staves of musical notation, likely for a guitar or ukulele, with the following chords and fingerings indicated:

- Staff 1: Em, Eb, Ab, 3, Dm7Gm7, C, Am7
- Staff 2: Dm7, G7b9, Cmaj7, Am, Dm7, G7, C, Em7
- Staff 3: A7, Dm7, G9+, Em7, A9
- Staff 4: Dm7, G9+, Em7, A7, Dm7, G7, (b9)
- Staff 5: Em, A9, D7, D9
- Staff 6: (continuation of Staff 5)

Fr. numbers (fret numbers) are also indicated for various chords and notes across the staves.

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Em7**5** A7
Dm7 D7
Dm7 G7

8fr. 5fr. 3fr.

D.S. al Coda

Handwritten musical score for guitar. The score consists of two measures. The first measure starts with a Dm7 chord (three strings muted) followed by a G7 chord (string 1 muted). The second measure starts with a C chord (string 1 muted) followed by an A7 chord (string 1 muted). Fingerings are indicated above the strings: '3fr.' for the muted strings in Dm7, '4 2' for the muted strings in G7, '0' for the muted string in C, '4' for the muted string in A7, and '3fr.' for the muted strings in the second Dm7. The score is written on a staff with a treble clef and a key signature of one sharp (F#). The time signature is common time (indicated by 'C'). The guitar neck diagram shows the fretboard with the first two frets highlighted.

THAT LOOK YOU WEAR

(Este Seu Olhar)

English Lyric by
GENE LEES

Original Text and Music by
ANTONIO CARLOS JOBIM

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Fdim (add E)

Fmaj7

3 3

Gm7

3 3

G#dim 5fr.

Am

3 3

A7

3 3

Gm7

3 3

Gm7 b5 F

3 3

F

3 3

Fdim

4fr.

Cm7

4fr.

D7

3fr.

G7

3fr.

F

Am7

Gm7

3

Fdim (add E)

Fmaj9

5fr.

Gm7

3fr.

G#dim

3

Am7

A7

Bb6

3

Bbm6

F

20

Fdim. 7fr. Gm7 6fr. C7 5fr. Am7 8fr.

D9 8fr. 5fr. Gm7 3fr. C7b9 3fr. F 3fr.

Fdim (add E) 3fr. Gm 3fr. G#dim 5fr.

A7 5fr. G11 6fr. Gm7b5 6fr. F 5fr.

F^o 4fr. Cm7 3fr. D7 5fr.

G7 3fr. Gm7 3fr. Fdim (add E) 3fr.

Gm7 6fr. C13b9 3fr. F6 (add 9) 4fr.

SOMEONE TO LIGHT UP MY LIFE

(Se Todos Fossem Iguais A Você)

Samba-Cancao

English Lyric by
GENE LEES

Original Text by VINICIUS DE MORAES
Music by ANTONIO CARLOS JOBIM

The sheet music consists of ten staves of guitar tablature. Each staff includes a chord diagram and a finger placement diagram above the tab lines. Fingerings are indicated by numbers (1, 2, 3, 4) and 'fr.' (fret). The staves are arranged in two columns of five. The chords and their fingerings are as follows:

- Staff 1: F7 Barre III (3, 4, 5fr.)
- Staff 2: G7 Barre III (3, 4, 5fr.)
- Staff 3: F7 (3, 4, 5fr.)
- Staff 4: Gm (3, 4, 5fr.)
- Staff 5: A13 (3, 4, 5fr.)
- Staff 6: A7+ (3, 4, 5fr.)
- Staff 7: A7 (3, 4, 5fr.)
- Staff 8: D7 (3, 4, 5fr.)
- Staff 9: Gm7 (3, 4, 5fr.)
- Staff 10: Bbm7 (3, 4, 5fr.)
- Staff 11: Eb7 (3, 4, 5fr.)
- Staff 12: Abmaj7 (3, 4, 5fr.)
- Staff 13: Am7b5 (3, 4, 5fr.)
- Staff 14: D7 (3, 4, 5fr.)
- Staff 15: G7 (3, 4, 5fr.)
- Staff 16: Cm7 (3, 4, 5fr.)
- Staff 17: F7 (3, 4, 5fr.)
- Staff 18: Bbmaj7 (3, 4, 5fr.)
- Staff 19: D7b9 (3, 4, 5fr.)
- Staff 20: Gm (3, 4, 5fr.)
- Staff 21: Fm7 (3, 4, 5fr.)
- Staff 22: Bb7 (3, 4, 5fr.)
- Staff 23: Eb (3, 4, 5fr.)
- Staff 24: G7 (3, 4, 5fr.)
- Staff 25: Cm (3, 4, 5fr.)

Cmaj7 3fr. Cm7 3 fr. F9 8 fr. Bb 6 3 fr. 3 3

A7 5 fr. 3 3 Dm7 3 fr. G7 1 fr. 3 3

Cm7 3fr. F7 1fr. 2. G7 1fr. Cm7 6fr.

Ebmaj7 6fr. 3 3 Eo7 6fr. Bb 6fr. 3 3 Eo7 6fr. 6fr.

Cm7 6fr. 3 3 F4 6fr. 3 3 Bb 6fr. 3 3

D7 0 3 3 Gm7 Gm6 Fm7 Bb7

Musical score for guitar. The score consists of four measures. Measure 1: Cm9 chord, 8 fingers, Barre VII. Measure 2: F13 chord, 10 fingers, Barre VIII. Measure 3: Bb chord, 6 fingers, (6) (maj7) (maj). Measure 4: Bb7 chord, 8 fingers.

A musical score for guitar. It features three chords: E♭ (with a 6th string muted), G7 (with a 6th string muted), and Cm7 (with a 6th string muted). The score includes fingerings: '6 fr.' for E♭, '1 fr.' for G7, and '6 fr.' for Cm7. A sustain arc is drawn over the Cm7 chord, indicating a sustained note.

ESPERANÇA PERDIDA

Original Text and Music by
ANTONIO CARLOS JOBIM and BILLY BLANCO

D9 G9 Gm7 A7+ Dm9 G7+ Cm F7
 Bbmaj7 Cm7 F13 Bbm
 Ebm6 F7 Bb
 Dm7 Cm7 F7
 Bb
 G7 Cm Ebm
 Bb G7 Cm Ebm

A musical score for guitar. The first measure shows a F7 chord with a 6fr. (six fingers) strum. The second measure shows a Bb chord with a 6fr. strum. The third measure shows a Bb7 chord. The fourth measure shows an Eb chord. The fifth measure shows a Bbmaj7 chord with a 6fr. strum. The score includes a treble clef, a key signature of one flat, and a 4/4 time signature. Fingerings are indicated above the strings: 1, 2, 3, 4, 5, 6. Strumming patterns are shown with arrows and numbers 1, 2, 3, 4.

A musical score for guitar with a treble clef and a key signature of one flat. The score consists of five measures. Measure 1: Chord Cm7, 4 fingers (4fr.) indicated by an arrow. Measure 2: Chord F7, 4 fingers (4fr.) indicated by an arrow. Measure 3: Chord Bb maj7, 4 fingers (4fr.) indicated by an arrow. Measure 4: Chord Eb 13, 6 fingers (6fr.) indicated by an arrow. Measure 5: Chord Db 13, 4 fingers (4fr.) indicated by an arrow. The score includes a dynamic instruction 'p' (piano) and a measure number '1'.

Handwritten musical score for guitar and bass. The score includes a treble clef, a key signature of one flat, and a time signature of common time. It features a guitar part with chords Cm7, Cm7b5, and F9, and a bass part with a Bb chord. Various performance instructions are written in ink, such as '3 fr.' and 'sfr.' (slap and flick). The score is on a single page with a light blue background.

Musical score for a guitar solo. The score includes a treble clef staff with various notes and markings, and two chord diagrams above the staff. The first diagram is for Cm7, showing a 6th position chord with a 3-note voicing (root, 3rd, 5th) and a 4-note voicing (root, 3rd, 5th, 7th). An arrow points to the 3rd string with the label "8 fr.". The second diagram is for F13, showing a 7th position chord with a 5-note voicing (root, 3rd, 5th, 7th, 9th). An arrow points to the 3rd string with the label "10 fr.". The staff below the chords contains musical notation, including eighth and sixteenth notes, and various performance markings like grace notes and slurs.

6 fr. 8 fr. 3 4 1 3 4 11 fr. 3 4 1 3

NO MORE BLUES

(Chega De Saudade)

English Lyric by
ON HENDRICKS and
ESSIE CAVANAUGH

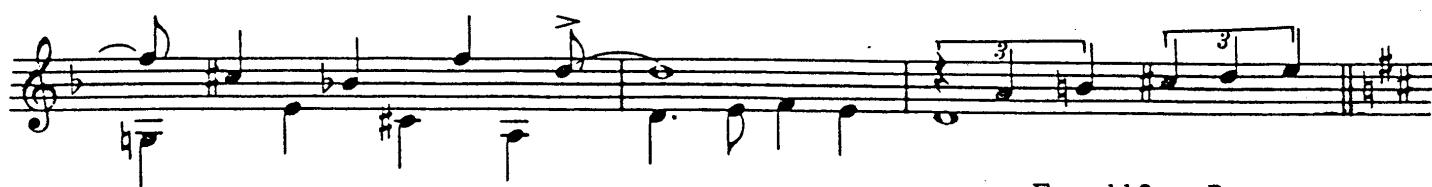
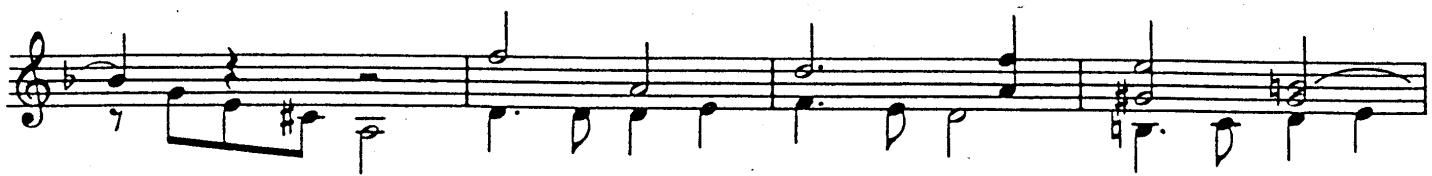
Original Text and Music by
ANTONIO CARLOS JOBIM and
VINICIUS DE MORAES

Bossa nova tempo

Music score for 'NO MORE BLUES' featuring six staves of music with corresponding guitar chord diagrams below each staff. The chords are labeled with their names and specific string configurations. The staves are in 4/4 time, with a key signature of one flat. The music includes various dynamics and performance instructions like 'mf' and '5 fr.'

Chords and their string configurations:

- Staff 1: A7 (x0x02x)
- Staff 2: A7+5 (x1x231) 5 fr.
- Staff 3: E (x2x1x0), E7 (x010x), Bdim (x243x) 3 fr., Gm7(no 5th) (x1x0x2), Gm7-5 (x322xx), A aug (x4x2x1)
- Staff 4: G (xx000x), G (x2x04x)
- Staff 5: Am (x0x31x), Am (x4x2x0), Bb add C (x314xx) 3 fr., Bb (x311xx) 3 fr., E7 (x01x0), A7sus (x0x04x)
- Staff 6: (No chord diagram shown)



Em add 2
x x 1 0 0 2 B aug
x 1 x 0 4 x



D
2 x 0 3 x x



FLY ME TO THE MOON

(In Other Words)

Words and Music by
BART HOWARD

Slowly

Am7 Dm7 G7 Cmaj7 F
Fly me to the moon, and let me play a-mong the stars: Let me see what

Bm7-5 E7 Am A7 Dm7 G7
spring is like on Ju - pi-ter and Mars In oth-er words: hold my

C Dm7 G7 Fm6 C Bm7 E7
hand! In oth-er words: dar-ling kiss me!

Am7 Dm7 G7 Cmaj7 F
Fill my heart with song, and let me sing for-ev-er more; You are all I

Bm7-5 E7 Am A7 Dm7 G7
long for all I wor - ship and a-dore. In oth-er words: please be

Cmaj7 C7 F6 G7 G7-9 C Cmaj7
true: In oth-er words: I love you.

① ② ③ H12

O PATO

(The Duck)

English lyric by
JON HENDRICKSOriginal text and music by
JAYME SILVA and
NEUZA TEIXEIRA

D maj7
xx 0111

mf

E9
xx 2143

A 13(-5)
xx 1034

C# (no 5th) D (no 5th)
x3 2x1x x3 2x1x 3 fr.

D 13
xx 4111 7 fr.

G add 9
13 x2 x4 3 fr.

G
x2 x04 x

G6 (no 5th)
3 xx 0x0

D7
2x13x4 4 fr.

D7-5
1x23xx 4 fr.

A11
xx1024 2 fr.

D
xx0114 7 fr.

D7
xx2314 3 fr.

A11

D

D7

A7
131211 5 fr.

D
xx0132

Bm7
x1x124 2 fr.

E 13(4)
021333 6 fr.

ff

A7

D

Bm7

E 13(4)

A7

D

Bm7

E 13(4)

THOSE WERE THE DAYS

Words and Music by
GENE RASKIN

Sheet music for 'Those Were the Days' featuring six staves of musical notation. The music is in 4/4 time, with various key changes indicated by chord symbols above the staff. The chords include Am, Am6, Am7, A, Dm, Dm6, Dm, Am6, B7, E7, Am, Dm, G7, C, Dm, Am, E7, Am, Am, A, Dm, F7, E7, and Am. The first staff begins with Am. The second staff begins with Dm. The third staff begins with Am and includes a tempo marking 'a tempo'. The fourth staff begins with G7. The fifth staff begins with Am. The sixth staff begins with Am. The music concludes with a final Am chord.